becanne

issue 04   february 2005
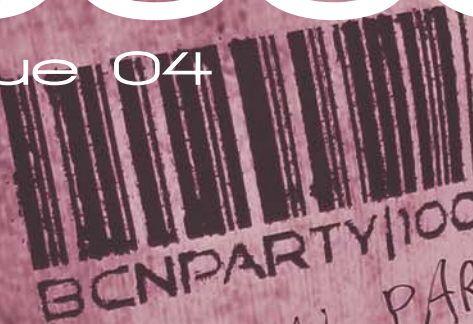
Opinion Syndrome
Crest, Sergeeo, Spock...

Chatroom:
Trace thinks aloud about scene

Tutorial:
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Second Stage and The Meadow spirit

b04

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The end is the beginning of the end

by José Antonio Díaz [Humphrey^Centolos]

As you can see, **becanne has switched to english**, for the enjoyment and pleasure of the international scene community, that for now onwards will be able to understand what was written in the magazine, not only looking at the layout and pictures attached to the articles.

It has not been easy to work out this issue in a language different to spanish. Although time passes and spanish demoscene gets more and more international, we don't really lose some of our habits. Spanish language is probably the third spoken language in this planet after the English and the Chinese; that's why sometimes we don't want to open our minds and express ourselves in other idioms. On the other hand, the school some years ago in this country, in which relates to idioms, is not worth a 10/10... not even a 5/10.

When I thought about creating this magazine, I didn't thought of doing it in English, mainly because of my poor level of this idiom (English) - but this did not mean that I just wanted to talk about spanish demoscene only.

During this past months, **in different international forums it has been asked for the magazine to be edited in English**. Ok, so here you have the result. We have tried, as in the spanish version, to care a lot about details, both in articles and layout. This issue has less pages than the previous one, although it is quite clear that **I prefer a magazine with few pages to be able to read it quickly and leave yourself with a need for another issue as soon as possible.**

But when I started this small project, I convinced myself, with different arguments, that I would never do more than four issues - and I am going to keep this. That's the reason for the title of this editorial: the end is the beginning of the end

This is my end as editor of this magazine. **becanne was born being what I imagined and wanted to be.** The petitions you asked during this past year have been added, including the english edition for a better readers coverage. But I keep thinking that **is better than the editor of a magazine changes to allow more diverse articles and opinions in it.**

From now on, and as I announced in the chat during BCNParty100, **we are looking for editors** for the magazine. **Editing it has become a very easy task**, you only have to really want it and look for some contents and pictures to release a number in a small period of time. And it is something that I am not going to refuse explaining to the one that wants to make the magazine, in any case.

"Is better than the editor of a magazine changes to allow more diverse articles and opinions in it."

I think that this medium is good for articles, tutorials, reports or interviews in a more graphical way; with the **same spirit** which the diskmagz had, and with **more quality** than the average website result.

becanne was born as a good accesory to nowadays demoscene, and now that it has started to be edited in english, **we can't waste this idea**. I'm pretty sure that you that are reading this, know a friend or an old demoscene glory which can be interviewed, or ask him/her for a tutorial to explain that effect, graphic or song that makes so brilliantly. I'm sure that you would like to explain your experience in your last visit to a party, taking profit of every picture you took. Or you want to express yourself about that issue or comment that has attracted your attention lately in this world... so make the most of becanne and express it.

I hope that the end of this new beginning is very far away.

"Sometimes I do things in a demoscene typical style
but I try to be as original as i can... or at least I try
to innovate on all the fields that I am able to."

Trace^xplsv

Text & Photos: **Soledad Penadés**
[Sole^xplsv]

*He describes himself as a lazy, whining and curious person.
Keep on reading to find out why...*

Trace, theboy, rk... Are you very eager or you have a personality disorder instead?
Uhmm.. forget theboy... but what about **mrdo-ob**? *-He smiles... laughs...-* Well, let's call it eager.

Where does each one of your handles come from?
Argh!... *- He laughs again -* All of them?... Long stories... Humphrey will kill me!... mmm... Let's explain it shortly. **Trace** comes from my 3DStudio times, waiting for raytracing calculations and all that... **rk** comes from nowhere...

Nowhere? Really?
Well, at least I do not remember.

And the other ones?
We also forgot **kro**! that one was only for the demo **Kukka^Fuzzion**, was a dirty style dude, and the other one is how the people at my work calls me because I am always with the headphones...

You have left apart theboy, you use rk for showing your experiments with reason...
And traktor!

... Is trace the only one that is sane yet?
- He laughs loudly - No! Nobody is sane!

After having started very early on the scene ... how old were you then?
I don't remember, you better look at it on my *escena.org flashquiz*! Well, I think I was 13 years old when I started to be active.

So we can say you have assisted to the evolution of the *PC scene*, and one of the things that you appreciate most is the originality, as we can see on the majority of your comments at *pouët* and your article in becanne 02 ("Kosmoplovci, one of the groups with most original productions... The main idea in a demo is very important. It should be something completely original...") *-He agrees shaking the head -* **Do you try to apply this originality to your productions... or do you always finish doing the same things?**
Well sometimes I do things in a demoscene typical style but I try to be as original as I can... or at least I try to innovate on all the fields that I am able

But what can you reach with originality? Has it a limit? I mean, do you stop just before reaching the point in which nobody viewing your prod understands it?

What a questions! Mmm... Are you refering to things like *minimalanimalsux* or the original noisestyle *r08028*, for example? The matter is... that it is so strange for me to speak about that because it belongs to the time in which I had enough spare time... Now I am not as productive as before, and probably if I did things again they wouldn't be so weird like then. So as I do so few things I try that as much people as possible like them.

And where did the idea of doing the *r080** saga come from?

I think I got it loooong time ago... on the firsts sketches for *Kukka:r0kasit7e!aarku* demo the credits were with that NameInitialPostalCode style. Some years later, Tekno^Stravaganza and me did the noise demo (see r08028 original) but once in the Breakpoint we weren't able to finish it and we got way more interest in doing the demo with other more *rhythmical* song. As it got a warm welcome, I kept ahead with that idea, because it was original enough.

But people do not say it is original...

Well, original or not, as Michael Gondry said, usually everything new is a mix or two old concepts, and also that mix is not really planed, is simply unconscious. And some people found on the first one some similar things to *Deepness in the sky^MFX*, but, actually, I got more inspiration for it when I saw Gantz Graf^Autechre. When I did the next part (r08080), some so respectable people even said things like *"yeah! trace did it again!"*. And when the foreign sceners came to BCNparty100, they told me *"trace! yeah! are you going to release any r0804787438 demo? c'mon c'mon!"*... Somehow I really usually receive more support from non-spanish people.

Have you planned some new *r080**? Could you advance something?

Yes. The music won't be commercial this time.

Aren't you going to rip anymore? So you won't be the ripper never again!!

I'll try to... After releasing r08080 I met lots of people that make interesting music, just by chance.

On the other hand, your work as designer, and maintaining the motion graphics site *xplsv.tv* allow you to get in touch with other types of audiovisual creation, which are in some way parallel to the demoscene. Do you think that the originality limit on those formats is a bit more relaxed than in the demoscene?

Not sure, they use very different tools and technology in each scene, but there are more *"new"* things and ideas to experiment on the demoscene than on mograph scene.

So you think that you aren't more limited if you try to do scene things?

One of the points of the demoscene are the limitations, also you're limited by the coder tools and way of produce, so you will always be more limited, in the other hand the comercial tools have some limitations that the coder could improve in the demosystem or just make it easier to do and that makes some difference with the other world. Also the way the design works on the demoscene is a bit distorted... **In fact the scene is superkitsch**: they show you what is possible to do with the computer but sometimes they don't care about the design as much as in the motiongraphics scene and somehow the motiondesign of the final demo is halffinished.

"In fact the scene is superkitsch."

Lots of people known the existence (and the factibility) of the demosystems thanks to the *threepixels studio*...

Well there was demopaja too!

Ok! so we could say that you are one of the popularizers of this kind of tools, at least in Spain

Or at least one of the first defenders...

And after having done even a demo with the Stravaganza's demosystem (the *r08080*) and having taken a look at more than one of this tools, which one is better, in your opinion?

There's not the best nor the worst, all of them➤

> "There's a lot of people using *Werkkzeug* but **that means that Chaos & Co. are the coders.**"

▶ **are different**. With the *Werkkzeug* you are able to do lots of visual variations. With the *Stravaganza's* one you depend basically on 3DStudio but is easier to compose and syncronize. *Threepixels studio* was quite similar to this one too and *Demopaja* is more of the same thing and even more closed.

What would you ask for in a demosystem?

That makes the syncronization task easier.

Not effects?

I would like one like *Werkkzeug* but making syncro easier... one that is very open regarding to effects: **you can create what you want just with four things.**

There's been a lot of debate about this issue, but I'd like to know your opinion as designer: Do you believe it is possible that the coder role dissappears from a group?

A group without a coder? No... it is possible... but not... it wouldn't be as funny as it is.. it is not... - *He thinks and looks at the roof...* - Well, it could be, yes. There's a lot of people using *Werkkzeug* but **that means that Chaos & co are the coders**... so that thing about the groups is a bit altered.

Do you mean that the matter about groups doesn't make sense anymore?

It makes sense for groups like *Conspiracy* which **do things really in group like in the beginnings** all in the same direction, with the same illusion and innovating. But you also have the people which goes freely and making experiments by theirselves like *Visualize*, *AND*, *Statix*... It's much more open.

Then you are one of them too!

No. I do a bit of everything... sometimes I have a coder and sometimes I just use a demotool...

You are too one of the *parents* of BCNparty. It is said/known that you got lots of inspirations in the *Lucky And Tigrou Party*. Which ingredients else did you add to the mix for creating the first bcnparty?

Uhm! I don't remember! Well... in the first one we tried it to be at least the same quality that the LTP. And in each edition we have tried to give it a different theme for flyers/adverts/intros/bigscreen... Parties use to be really poor in that field. We also tried to be very fluent and smooth when showing things in the bigscreen.

Is that why you were so stressed?
Yeah!

Which is the best thing you remember about your experience as organizer?
Hmmm... I suppose that people commenting that the demoshow was very well organized and everything ran smoothly without any time between demo and demo, after having been so stressed with *Acidbeat* testing each demo meanwhile the other one was playing, and also for the prizegivings and that kind of things..

Only that?
Yes as far as I can remember... the other things were very stressful and not very gratifying. **And as in Spain generally nobody thanks anyone until they miss the things**, I don't have any memory about being thanked, I don't know if I am clear enough... Mm.. the partnership with *ArtFutura* was quite cool as well, having an special night for us and promoting the demoscene, perhaps that was the last best thing about organizing BCNparty that I can remember.

You didn't collaborate in the 2003 edition (BCNparty11), because of some reasons. Do you miss all the activity and hard work?
Which activity?

Organizing the party!
Hmmm... half and a half... well... no! I miss it in certain aspects, but I wouldn't do it again...

So the "no" wins?
I think so.

Do you plan to organize another party in the future?
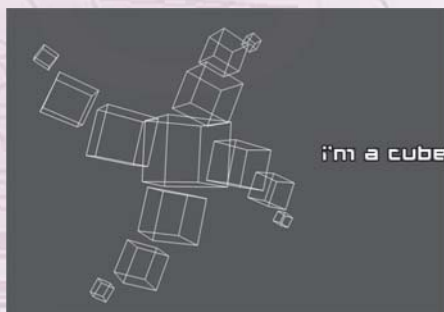No

Are you tired?
Certainly. I could do something... but not as in bcnparty.

How then?
I could help in certain tasks, mainly image stuff, invitations, visual stuff in general. But I wouldn't organize again.
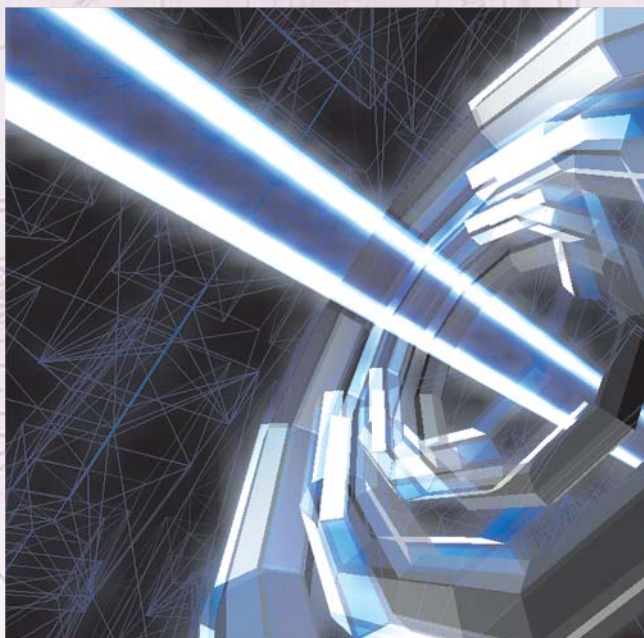
Would you include lives?
Sure!

In this page, from top to bottom:
Da Cube 2 & Primperam of Fuzzion, a couple of captures of **Nature 2.0^threepixels, r08028^xplsv** inside the big capture and finally **r08080^xlpsv + Stravanganza.**

From top to bottom: **Insert Coin^threepixels + Fuzzion, Die Anderüng^Spöntz, mdma^threepixels, Black Matters^threepixels, r08028^xplsv, r08080^xplsv + Stravaganza** and finally a moment in the **trace^xplsv + Nork^Network** session at **Euskal Encounter 12.**

"Sometimes I do things in a demoscene typical style but I try to be as original as I can"

Speaking about lives and vj'ing, where did that interest come from?

Where did it arise from? - *He spends almost a minute thinking* - Well, I remember ... I don't know where nor which DJ... but there were some events of that style in Barcelona, which used to be a bit crappy. Also in certain demos, when composing them there was some time in which you could launch effects and make some composition tests just pressing the keys. Obviously when you go testing it's like a realtime session of the demo. For example, *Kukka*... or the other one... which one was it? *The flowjob^Hansa*. And the fact is that it's very interesting to build a demo in realtime. And I don't know how but *Mac* and me finished doing that kind of things.

You used the 3pxStudio engine, didn't you?
Yes...

Your first live gigs had a very important component of movieclips. In the last ones you are introducing more and more 2D and 3D elements created by you. Towards where are you going?

I suppose that's because of *demoscene influence*, **I try not to rip anything and produce all the stuff, so everything that gets projected is 100% mine**, although the movie clips are quite interesting generally. In fact, in a Dj session the music is not from the Dj usually, so there would be a justification to use other people's videos. But I suppose that this makes my lives a bit special...

After the public release of *Neon v1*, are there some plans for a new version?
Luckily, yes!

Can you tell us something about it?
I's really exciting by now!

Nothing more?
Maybe in march I'll do the first test somewhere..

It sounds like Breakpoint
No... but, uhmm... Breakpoint could be nice.

So then...?
Somewhere in Barcelona... that's the most I can say!

Will *xplsv* evolve into a commercial group?

I don't think so. I have never been paid for nothing. Well, I was paid once for a session, but those are not the intentions.

Maybe it was symbolic payment...

Yeah it really was but I had to pay the airplane at least! Anyway, If somebody wants to pay me for that I won't say no, *ofcoz*...

You are so catalonian!

D'oh! But that doesn't means that I will only do the gig if they pay me... If we're at BCNparty or Euskal and they ask me for a gig, I will do it happily, and I don't ask for money!

And related to this thread... what's the first thing that you thought when seeing the effect of the famous *Recena's message* during the saturday night's gig in the Euskal 12?

Fuck! somebody will break my laptop with those chairs! Let's turn off the laptop and get out!

But it appeared as you weren't noting anything... or about what was getting near...

I thought something when the people were in front of us pulling up the chairs as if they were going to throw them to us...

Some sceners got really angry. What about you?

Well, nobody hurt me...

No, I don't refer to physical damages...

I don't understand you.

Well, some sceners felt offended because it was like an *attack* towards the scene. It was like a battle gamers vs sceners.

Well, I didn't care about.. It was good for me because as I didn't have more stuff to project. It is like when the orgos cut my gig in the BCN11. It suited me very well.

But it was because they wanted to start the demoshow!

I don't mind the reason.

So your scene spirit was not offended.

I had a great time. And that's enough!

Finally, do you have any aim or purpose for your scene life?

Not in this very moment.

I'm starting to imagine you setting your state as *'retired'* on your Orange Juice profile...

No, I always do something from time to time, but it is not the same dedication than two or three years ago. But I have enough with the *vjthings* by now... To perform a vjset usually is quite stressful!

So which one of your gigs is your favourite one?

Well, in fact I don't use to see my own gigs. In fact the only one that I saw is the Euskal12 one. Hmm... the one that I enjoyed most was the IfParty04 gig: it was a techno/hardtechno session, where Shine put even the r08028 music just at the same time that I was playing the r08028 visuals. **It was a bit like if he was playing for me: instead of playing visuals for the music, that was quite funny.**

And what about the response of the people?

Response?

People shouting, clapping the hands, asking you...

Well maybe the Euskal one. Some people asked me things... or maybe the BCN one, where there were the *Cubensis* people... Well, I think I'll stay with the Euskal one, in which there came many people to say me that they liked it. Well, not demoscene people btw... sceners are like that...

It seems like you are a bit dissapointed with the scene

Yes, probably, they usually don't apreciate your work, at least in Spain.

Well, do you want to greet someone?

No!

How rude!

True!

More Info:
http://trace.xplsv.com/

SCENE HAS YOU

Bcn 100

After two years of complete inactivity in Unknown Productions, the demoscene spirit comes to invade us one more year, as BCN Party '100 dates approach.

Text: **Javier Campos** [Jcl^Unknown Prods.]
Photos: Jcl^Unknown Prods. + Spanish Report System

So many ideas come to mind, so many hours in front of the computer, listening to old tunes by group members to see if any would fit a demo, so many effects coming to our heads. Then reality smashes down and the sad truth becomes evident: we have grown too old for this.

By all means not meaning any age, but **tolemaC** and I work over 10 hours a day (the best days), we both do programming at work, and generally, the last thing we

want to do after a hard working office day, is getting in front of a computer and keep programming.

So we finally accept the truth, and decide this year (like last one, like two years ago), we'll just go to BCN Party, and share some good moments with other fellow sceners, forgetting the competition.

The journey
Looking for economy, we decide the best thing would be to travel in my car (over 600km), and share expenses (fuel, tolls, etc.).

It's Friday, 29th October, I wake up at 8:00am, pack some clothing up, check everything, and go make a check on my car, also come to my office, answer a few e-mails, and make some telephone calls (the day before, a new product was released to public, and I wanted to check if everything was ok, plus telling those customers I'd be off for the rest of the weekend). I load up *Tom-Tom Navigator* and Spain maps on my *PocketPC*, check the route, and go take a shower, while I wait for **tolemaC** to finish work.

Nork^Network + Acidbeat^threepixels session in Second Stage. At the left, trace and Shine of Xplsv waiting their moment.

At around 15:00 I go to pick *tolemaC* up at his house, we do not forget to go to his car (which is parked somewhere else) to pick up the inflatable bed (one we always use at demoparties) and some MP3 CD's for the trip, I wait while he picks the things from his car and puts them on mine, go fill the deposit, and start the route.

We had a very nice trip, no rain whatsoever, pretty good weather and sun all the evening, nice music, and *tolemaC* sleeping (and snoring) every now and then.

We finally get to **Barcelona** at around 21:00 (making three small stops for me to shake my legs a bit). After some *Tom-Tom* checking and asking someone, we easily get to the party place (driving in Barcelona can be quite difficult, if you don't know the city… it is **HUGE**)… some Dire Straits' *"Money for Nothing"* at a high volume makes our nice entry to the party place (we can get our car inside for unpacking right there, which rules).

The Main Hall

First thing to do at a demo party: registering, of course. We do that, and we start greeting some sceners from past years that were just walking by. Some hugs, handshakes and kisses (yeah, female sceners included) later, we start checking the party place, see what they have prepared this year.

The main hall hasn't changed a tiny bit from last year (except for the removed secondary screen, which is ok, it didn't serve too much purpose last year… other than showing Second Reality while "Zecond Reality" *-wild version by Zon@n guys-* was showing on the main screen). Big screen in the middle of the stage, tables aligned like every year (and luckily, *and unlike some other parties *ahem* Mekka & Symposium *ahem** there are only chairs on one side of the tables), with comfortable chairs and with a decent space for each computer (this would have been great if I had brought my computer… but I didn't). There's a big poster on one side of the big screen, with this year's skull logo and the slogan ***"Scene has you"*** (which I

People chilling around *"The meadow"*,
in front of Second Stage Doors.

still do not understand), but quite nice anyway.

The Second Stage

One of the big attractions of last years' BCN Party was, without any doubt, the **Second Stage.** Last year, it was a square room with a pair of hand-crafted dodeca-hedron (imitating Second Reality's one, thus the name of the hall), with tons of cushions on the floor, where you could lay off, while listening to the live DJ sets and watching Visuals by known spanish sceners.

This year, they have gone even further. The hall is bigger and the first thing you notice is the sound system setup (with amps, mixing desk, microphones) on a table with a nice big poster

showing some Second Reality scenes and a big *"Second Stage"* logo on it. Unlike last year, the hall looks all white, and has beds on the floor to lay off completely: so very nice!

But that's not were surprises end: right next to that stage, there's an open-air hall (Yes! Open air in the middle of Barcelona!), with a green floor, which everyone from there on called *"The Meadow"*, although, officially, it was a part of the second stage. There you could see a very big poster with a wall background and some colourful famous demo group names graffiti imprinted in the poster. Also, you could see a red tent with the famous "cheap food bar", where you could get

some nice hot or cold sandwiches, fried 'deluxe' chips with sauces, and cold (or not so) beverages (that's Coke, Fanta and Spanish Beer).

This catering service is provided by the *"Artixoc"* collective, who addresses the earnings to art collectives (especially theatre) among European actors and artists, for seminars, youth theatre shows, artistic hall restorations, and a long etc. Indeed quite a good cause and all our respects to this collective.

Prices were also reasonable, 2 or 2,50 euro for a sandwich (BIG sandwich), 1 euro for can beverages (Coke, Fanta) or 1,50€ for beer. Also cheap coffee and other tasty stuff was served.

Social Life

After watching (and getting our jaws dropped several times to such a nice party place), some more sceners which had gone out having dinner came back and social life started. There was, of course, a lot of **Donsi** (for those who don't know, it's the *publicly official* spanish booze drink, composed of brick *Sangria* from a brand called *"Don Simon"*, thus, **Donsi**), and beer, and that definitely helps things up with social life.

Hard boozing is not allowed at the party place, but somehow, as a non-written rule, we made soft boozing (i.e. donsi and beer) allowed at *the meadow.*

We sat there at the meadow, and I met again the **Stravaganza** guys *(Ithaqua, Tekn0 & Wonder)*, along with *Naif, Nork, Kile,* and some others. For the international part, I met *Ps* again, and for the first time, *Plek, Dixan, Sparcus, Skrebbel, Nytrik* and *Mnemonix*. Quite a nice time, talking about everything, boozing, and listening to a drunk-ass *Tekn0* speaking English was just worth of it.

They were tired afterwards, so *Cimedia*, *tolemaC*, *Yomizmo* and I went out clubbing… I have very vague remembers in my head of that night -*due to pretty hard boozing*- but it sure as hell was fun.

Skrebbel *did the mambo* with his show. Tekn0^Stravaganza powered by *Donsi* and the rest of people enjoyed every minute of the party.

Luckily for me, I rarely have hangovers unless I've mixed hard alcohol types - and that night I didn't-, so I woke up next day pretty ready for everything.

I'm all for **the real party is outside**, so, not to change the tradition, most of my time was spent in the meadow, hanging with the foreign guys (and drinking beer all day long), who felt somewhat isolated from most of the spaniards, which seemed to be scared of coming and speaking english with these guys (which were absolutely cool).

First Show: "Skrebbel and friends"

I knew *Skrebbel* on the internet for a long time (since *CSIPD* times), and I definitely had heard about his shows, but I wanted to see one live and I did finally have the chance to do it.

Then there we were, sitting at the meadow, while a Tuna -*not to confuse with the fish*- clothed *Skrebbel* (*"El Turco Risueño"*) and *Matthieu / Eternal Apes* appeared on stage. They started singing (in a very nice spanish) some famous "Tuna" songs, accompanied by a mandolin, a guitar… and chip music!

It was lots of fun, the public (very little public for what it deserved, if I may say so) went on clapping, singing along, or just accompanying. It was a damn nice (although weird and freaky) show and was one of the moments I'll remember for a

long time from this BCN Party.

After that, more "meadow" socializing and some 'private' (meaning just a few of us) singing accompanied by *Skrebbel* on the mandolin and *Matthieu* on the guitar. *Dixan* also entertained us playing some famous demo tunes on the mandolin… lots of beer (*of course*) and a lot of fun.

Not long after that, the foreigners decided the weather was too cool (yes guys, November in Spain is like that) to ruin it all by being inside the main hall (while we had an open-air hall at the party place), yet they wanted to make a demo… easy solution, and a first-timer that I know of, they brought their computer out, and sat there while boozing and chatting, making their demo. You could easily see anyone at that computer, coding, making graphics, synching, or whatever. This time *Plek* was coding stuff, when he would all of a sudden stand up and tell someone (that was me one of the times), *"Ok, fix that"*, so there's even one or two lines of code by me on that demo. Graphics by anyone who would want to sit there (*Mnemonix, Ps, Tekn0,* myself, who cares), and synching by *Skrebbel*, the all-in-one guy.

I went around all the time, sitting with everyone, chatting with everyone, meeting newcomers, and doing a lot of social life. On parties like this, I do not regret not having brought the computer with me even a little bit.

Music, Visuals & Partying

In the evening, live acts started, and the first one was once again *Nork^Network* on the decks, with *Acidbeat^threepixels* as a VJ: great music session, great visuals. *Krabob^Mankind* made a guest unexpected appearance with his *theremin* accompanying the music, I guess he needs a lot to learn yet, and it definitely got on our nerves, but it was definitely funny to see the guy waving his hands on the air like he was possessed by demonic spirits or something.

We also got *trace* and *Shine*, from *Xplsv*, and *Naif^Concept* and *Reboot^Cubensis,* all of them were amazing… both the music sessions and the visuals.

More social life, and let the party start. We had the demoshow at night. There were too little quantity of releases, but most of them were pretty good indeed. Nothing really spectacular, except maybe the Xbox demo by *Limp Ninja,* which rocked bad ass IMO.

During technical problems (which always appear on the demoshows), we had the chance to hear *Skrebbel* on the mandolin again, and we all sang along with him… even *Cubito* (an animated cube-like character which moves its lips along with the micro input) would sing. Pretty funny show, if I may say, lots of laughs.
After that, we went clubbing to *Razzmatazz*, got pretty much wet with the rain while

"synching-up" the taxi drives, and partied pretty hard there. We had a lot of fun, and we kind of showed the foreign sceners how we party in Spain. Lots of alcohol ran at the club, and definitely *lots* of dancing to minimalist techno/electro music on the big floor at *Razz*.

It all ended up at sunrise, with some *"churros"* and chocolate on some lost bridge in Barcelona, *Mnemonix, SPiTe* and I beat boxing around, and waiting for a taxi, which seemed to never appear. We also needed to hold *Plek* from throwing himself, or some other down the bridge. It was really some fun.

So it was Sunday, already, and there was still one more day
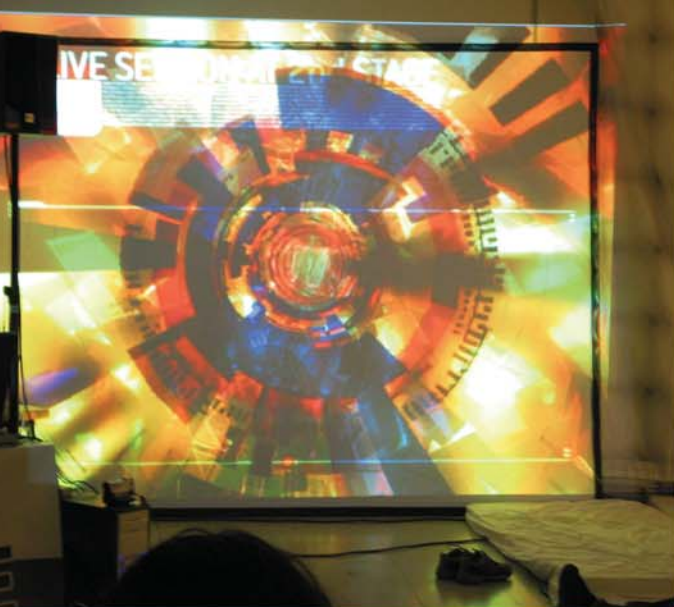
Different moments during the Second Stage programation

left. Once again, lots of social life, chatting with everyone there and having plain **fun**.

We had another DJ+VJ session, with fixed visuals by *Cubensis*, as they had technical problems the day before. I had a few work meetings to do in the evening, so I could not see it fully, but the little I saw, was definitely impressive.

The Price Ceremony

To my bad luck, the work meetings extended too much on time, and I missed the price ceremony, so here is what *tolemaC* has to say about it:

"I was sitting at my computer, waiting for the price ceremony to begin, when the main hall became all dark, and a light beam turned on, targeting *JamQue (main organizer)* who was on top of the stage. The light beam was pretty intense, as *JamQue* couldn't see anything. He gave the usual speech: *Thanks to these, thanks to those, he was happy to see us there, etc.*

So he started to name the compos. For each compo, one of the compo organizers would go up to name the winners, this was pretty nice, as it'd resemble the *Academy Awards Ceremony*, and everything was amusing, with funny comments like *Silenci's* or *SPiTe's*, or more serious ones, like *Shash's* or *Napalm's*. Some winners were given a *BCNParty Official Thong*, with the condition of wearing them up on stage. *Wonder* was definitely happy with this idea.

First one to wear the thong was *Skrebbel* (outside his pants, to *Wonder's disgrace*), and greeted the crowd. Next one was *Nork*, who, while wearing the thong, sang *a capella* the famous *chair riot song*, from *Euskal Encounter 12, "Agua Mineral".*

The system to show the winners for each compo was also amusing, the results tool would show a test tube (like those in *Red^RGBA*) for each entry, the content of each tube would go up and down for some time, and the one who contained more liquid at the end would be the winner. The crowd would keep shouting to the rhythm of the movement of the liquid.

Also mentioning, that the prices were given by people working at the Barcelona city council, some women almost hidden on the back of the lectern from where *JamQue* would introduce the ceremony.

Also to mention the way *Plek, Skrebbel* and sometimes *Ps* liked to be awarded, they wanted to get the microphone to say *"fuck you"*, or *"shut up bitch, fuck you"* or *"thanks, and fuck you"*, not sure what they wanted to say with that...

So this is were *tolemaC's* price ceremony report ends. I was back to the party place late at night, and people were sitting around chatting on the main hall. I had tons of laughs there, while everyone was searching for some leftover beers (they had even drank all the ones I had bought, he he). Not long after that I went to sleep.

See you next year

The next day after waking up, we packed everything up on the car, and kept around chatting. I also cooked some delicious sausage + bacon snacks at the outside bar tent, while laughing with the guys and girls from the bar.

Nothing much left, in the evening, we finished packing up, got into the car, loaded up *Money for Nothing* on the CD, and said good bye to BCNParty.

I will surely be there next year, and you should too. BCNParty is by far the best party I've ever gone to, and it's a serious bad point on your *scener career* if you get to miss it. So, I'll see you there!

More Info:
http://www.bcnparty.org/
http://reports.scenesp.org/

Thoughts after the flood disaster in Asia

by Michael [Crest] Menz

i think we all know what happened on the 26th December in South Asia. **A Tsunami after an earthquake in the Indian Ocean killed more than 150.000 people and made millions of people homeless.** When I heard it in the news on the 26th December I didn't realized the **dimension** of this disaster. At this time I was busy with preparing my stuff for the trip from Berlin to The Ultimate Meeting 2004.

On the next morning in the car radio I heard already from more than 20.000 dead people. **At the party noone was talking about the disaster and also the organizers didn't spoke about it in their announcements.** From what I know many sceners are not listening to the radio and the organizers were busy with preparing the party, so **I will not blame anyone at the party**. And when you meet the other sceners only three or four times a year (or even less) then you prefer to have some fun and a good time.

But we had Internet at TUM and so I could follow the news from time to time. Quite fast **some people were demanding a shutdown of Orange Juice** in the OJ oneliner like for the 9/11 attacks on the World Trade Center. I think this is **quite stupid**. The people in Asia have nothing from an OJ shutdown (99,9% won't even notice it) and also as a form of protest it **doesn't works** because it makes simply no sense to protest against our planet or the nature.

While updating my homepage for the TUM report I was putting a text with an appeal to **donate** money for the victims in Asia on my index page. It would have been **nice** to see such an appeal also at Ojuice but on the other hand all popular radio & tv stations and newspapers are doing it and so every person which is willed to donate some money should be able to do so. **It's pretty poor when someone really needs Orange Juice or any other scene site to be able to donate some money** (bank account numbers of the organizations are also different from country to country so that it's anyway better to check the local media). **Some retards made even bad jokes about the disaster at pouet.**

> "It's pretty poor when someone really needs Orange Juice or any other scene site to be able to donate some money."

It's nice to see that the people have donated a really big amount of money but it would be even **better** when they **don't forget the everyday misery around the world** and also in their own country.

Also in our rich countries we have a rapidly growing number of needy people which get nothing because the lack of a social welfare system or because this system was strangled by neoliberal politicians. But i**t seems that it's easier to donate money for people which are far away** (and can't blame us) than for the needy in the neighborhood.

Texture Generation (III)

Text: Santiago Gallego Rodrigo
[ago^Concept]

hand, examples of single layer effects can be: changing the contrast or brightness of a texture, inverting their colours (also known as negate colours), pixellating or twirling it. On the other hand, example of multi layer effects can be adding, substracting, XORing or multiplying layers. Now it's the time of single layer effects.

Though with every single effect from this chapter we can't get spectacular results, the real power of this system is the **ability to apply several chained effects**, obe after another. This way, even if you find these effects quite simple, the best thing you can do is to implement as many effects as you can imagine. Here are some effects to provide you with ideas about how can you implement them.

This should be the penultimate chapter of this tiny tutorial, only scratching the surface of a real fully featured texture generator. In the next chapter we'll dive into **multi layer effects** and 2D **linear and gaussian blur** effects, besides commenting how a complex texture is created step by step. Gaussian blur is a topic not quite explained, so I think it should be a good thing to explain and how can we get it to work accurately and reasonably fast for 2D textures generation. But for a lack of time this will be done in the next chapter, so let's get our hands in our current job.

As a continuation of the previous chapter about texture generation, where the creation of base textures was introduced, we will now deal with the modification of those simple textures by means of **single layer effects**. We can define single layer effects as those effects in which **only one layer is involved**, to difference them from multi layer effects, where more than one layer is used to achieve the final result. On one ➤

Distortion FXs

The first subclass of single layer effects will be denominated as **distortion effects**. These are the ones that **modify the inner structure of the layer** on a per pixel basis. Here we will explain some basic but useful FX.

Flip

This effect is like some kind of mirror effect, so it should not be very hard to implement. It can be a **horizontal or vertical flip**, if we take as a reference the centre horizontal or vertical line, respectively. The idea behind this is simply to invert the order of every horizontal or vertical line, drawing each line backwards.

Here are two examples of this FX:

Original Texture

Horizontal flip

Vertical flip

Horizontal and vertical flip

Glass

With this effect we'll try to simulate how we would see an **image through a glass with bumps**. It could also be called Water FX, as the result is very similar to seeing the image through water waves.

Going back to the previous chapter of the tutorial, specifically to the sinus effect, where we calculated the interference between two dephased waves, we can use those equations for calculating the displacement to apply to each pixel on the image. Those equations are reproduced here again:
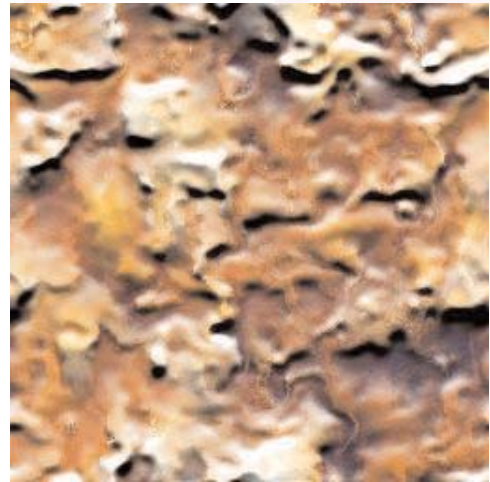
Original Texture

$$temp = \sin\left(\frac{2\pi x}{width}\right) \times \frac{turbX1}{64}$$

$$displacement\_x = intensity * \sin\left(\frac{2\pi y}{height} + temp + \frac{2\pi phase1}{256}\right) \times \frac{turbX2}{64}$$

$$temp = \sin\left(\frac{2\pi y}{height}\right) \times \frac{turbY1}{64}$$

$$displacement\_y = intensity * \sin\left(\frac{2\pi x}{width} + temp + \frac{2\pi phase2}{256}\right) \times \frac{turbY2}{64}$$

Here, the variables are *turbX1*, *turbX2* and *phase1* to calculate the displacement in the X axis, and *turbY1*, *turbY2* and *phase2* to calculate it in the Y axis. Besides, with *intensity* it can be changed the power of the waves: the more the intensity, the more the displacement will be made over the original image.
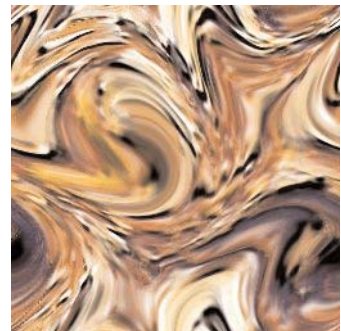
Following are some examples of the glass effect with several parameters:

TurbX1: 50 TurbX2: 50
Phase1: 50
TurbY1: 50 TurbY2: 50
Phase2: 50
Intensity: 5
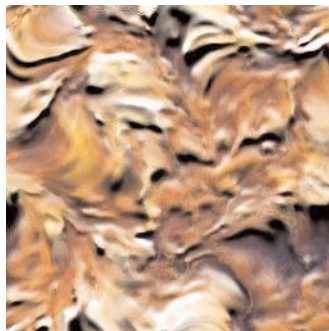
TurbX1: 25 TurbX2: 25
Phase1: 100
TurbY1: 25 TurbY2: 25
Phase2: 100
Intensity: 8

TurbX1: 25 TurbX2: 25
Phase1: 100
TurbY1: 25 TurbY2: 25
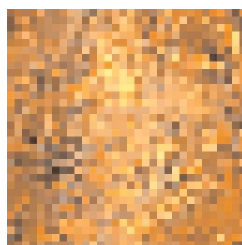Phase2: 100
Intensity: 32

Pixelate

While programming a pixelate we can follow several approaches. If you prefer accurate results, when you calculate the colour of a pixel you can take into account the colour of every pixel in the original layer that relys on the resulting pixel, interpolating them for the best result. Although this is a good approach; **it is usually enough to get the colour of a single pixel and expand it to the full square**, and lots faster. For example, if the pixellate will result in 4x4 squares, the CPU-hungry approach will interpolate the colour of the 16 pixels and dump it over the 4x4 square, while the fast approach will only get the colour of a single pixel of that square (the centre one, the upper-left one or any other) and expand it to the full square. I personally think that the former implementation is not worth, and it's enough to expand a single pixel to the full square with no interpolation:
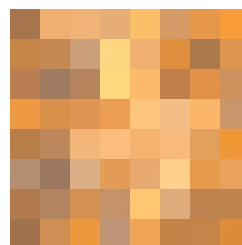

Original Texture   Pixelate. 128 squares   Pixelate. 32 squares   Pixelate. 8 squares

Randomize

Randomize provides a **noisy effect,** disturbing every pixel in the image **by moving it to a random position** in its neighbourhood. We can modify the intensity of the displacement to get more randomness, but always having in mind that every displacement that yields a pixel outside the borders of the texture must be wrapped into a valid coordinate if we want the texture to remain tileable.

Also, as in many cases we will use a function that returns a random value, we can use different seed values to init that function, so with a given value of intensity we can achieve different results by modifying the seed value. Sometimes the results with different seeds are quite similar, sometimes are interesting, especially if you use several textures.

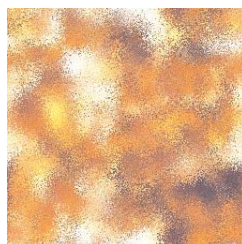Here are some examples:

Original Texture   Random. Intensity: 4

Random. Intensity: 16   Random. Intensity: 64

Random.Intensity: 16   Random.Intensity: 64
Another seed value   Another seed value
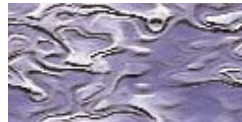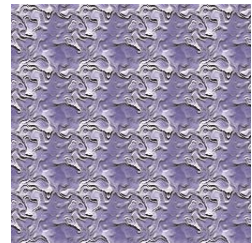
Rotate, Scale, Tile

These effects **need no explanation**, but are so simple and basic that they are essential ones on any texture generator. The only thing to be taking into account is that rotation should be done by 90º, 180º or 270º, and scale and tile by powers of two if you want the texture to be tileable in any situation. Special textures (those with black borders, for example logos) can be rotated an arbitrary angle. In those cases, a **bilinear or bicubic interpolation** is preferred to get the best results and avoid aliasing artifacts.
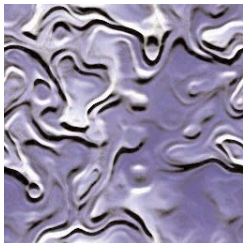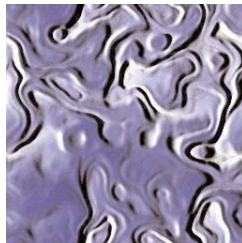
|			
Original Texture	Rotate. Angle: 90ºCW	Scale. Width: 128. Height: 64	Tile: 4x4

Twirl

Twirl effect can be a bit tricky if you are not familiar with polar coordinate systems, but if you know it, it should be rather straightforward. The main idea is to **displace every pixel in a circular fashion from the centre of the texture, incrementing its relative angle** proportionally. The more the distance from the centre of the texture, the more the displacement will occur.

For example, take a single pixel from the texture. Calculate its polar position from the centre (radius and angle). And now, calculate the pixel that should be drawn on that position, through the following equation:

$$r\,'=r$$
$$\theta\,'=\theta * r * intensity$$

As can be seen above, the radius remains unchanged, but the polar angle is modified based on the relative radius from the centre and the intensity of the effect. **Positive and negative values can be introduced** in the intensity variable **to get clockwise or counter-clockwise twirls**. A final hint is that the corners of the texture should not be changed, as the radius of its circumferences would be greater than the side of the texture, possibly yielding blanks on the texture if the above equation is applied on them.
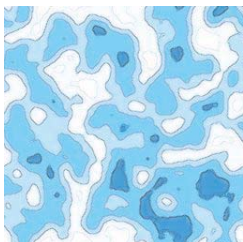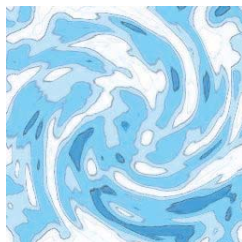
Original Texture	Twirl. CW	Twirl CW	Twirl CCW
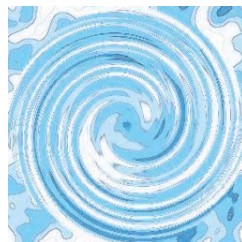
Colour FXs

Up to now, we have modified the appearance of a single texture or layer by distorting its internal shape. But we can also m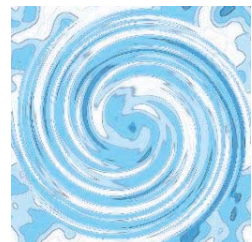odify its colours without modifying anything else. So here, I'll present you some useful colour effects that can help you in creating textures in fashion.

Brightness

We can modify the brightness by **adding or subtracting** every pixel on the texture a certain value, and cropping values to the 0-255 span. It works that simple. Results are as expected:

| Original Texture | Darken: 32 | Brighten: 64 | Darken: 128 |
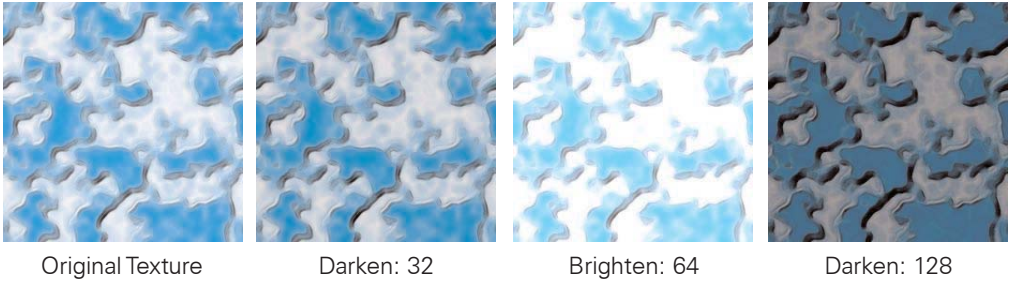
Bump

Bumps try to simulate protuberances on the texture. It uses a **convolutional kernel**, where surrounding pixels affects the value of the current pixel. Convolutional kernels are extremely important in graphical processing, and several of the following effects will make use of them.

A convolutional filter is a filter where a weight matrix is applied to a texture, pixel by pixel. The weight matrix is usually defined in a way that the sum of all those weights results one, for not burning the image up or darken it down, but other approaches are also valid where the sum is equal to zero or to other values. The matrix can have any size, but t**he most usual size is 3x3**, where we define weights for the current pixel and every pixel directly surrounding it. Some examples are:

1/16	1/16	1/16
1/16	1/2	1/16
1/16	1/16	1/16

Blur kernel

0	0	0
-1	0	1
0	0	0

Horizontal bumps kernel

Other common kernels are gaussian blur kernels that will be treated in the next chapter of the tutorial.

We can define a bump kernel to enhance the contours of a certain texture, for example with the following modified kernel:

$$255 - \left[\frac{abs \begin{pmatrix} 0 & 0 & 0 \\ -1 & 0 & 1 \\ 0 & 0 & 0 \end{pmatrix} + abs \begin{pmatrix} 0 & -1 & 0 \\ 0 & 0 & 0 \\ 0 & 1 & 0 \end{pmatrix}}{2} \right]$$

This way, we can detect the zones of the texture where the variation of the colour is significant, in a similar way to a contour detection. After that, we can multiply the current colour by the value obtained by the application of that kernel to get the actual "bumped" colour. The result of appl-ying this algorithm to a sample texture is next:
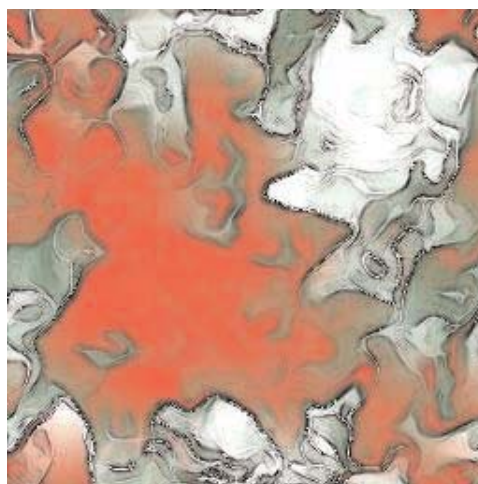
Original Texture   Bump

Contrast

Contrast has coexisted with televisions for ages, so you should integrate it with your fancy generator. **The concept is to squeeze or to expand colours from medium gray** (that's it, 50% white 50% black). So the easiest way to achieve this is to expand or compress the diffe-rence from the current colour to that medium gray, for example with the following formula:

$$r' = 128 + (r - 128) * intensity$$
$$g' = 128 + (g - 128) * intensity$$
$$b' = 128 + (b - 128) * intensity$$

Of course, to minimise the size we shouldn't use a float value for 'intensity', but a BYTE, and weight must be adjusted conveniently:

Original Texture   Contrast. More: 24   Contrast. More: 64   Contrast. Less: 32
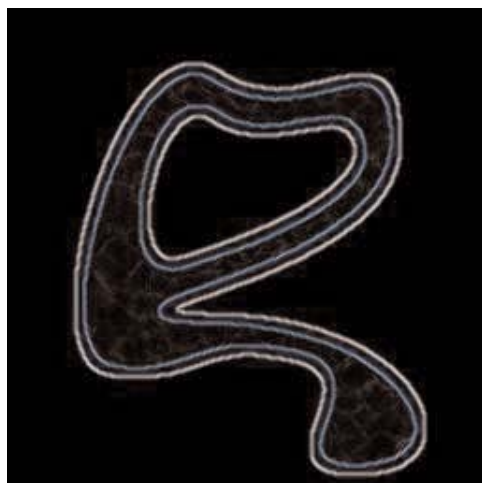
Edge Detect

Per se, the edge detect is **not very impressive**, but **can be used later with multi layer effects** to get really interesting effects, highlighting borders or arti-facting them. So, as it's really simple and easy to do,

$$\frac{abs\begin{vmatrix} 0 & 0 & 0 \\ -1 & 0 & 1 \\ 0 & 0 & 0 \end{vmatrix} + abs\begin{vmatrix} 0 & -1 & 0 \\ 0 & 0 & 0 \\ 0 & 1 & 0 \end{vmatrix}}{2}$$

it's a have to. It uses a modified kernel, by adding the absolute difference between the vertical and horizontal directions. It can be defined similarly to the bump, but without the final colour multiplication, that's it:

It yields results like the following:

Original Texture

Edge detection

Emboss

In the emboss we define a **direction where the light comes from** and calculate the simulated bumps from that information. This way we have eight possible emboss directions (up-left, up, up-right and so on) by only modifying the kernel to apply. As you can imagine, that kernel will be one of the following:

$$\text{up-right:}\begin{bmatrix} 0 & 0 & -1 \\ 0 & 0 & 0 \\ 1 & 0 & 0 \end{bmatrix} \quad \text{up:}\begin{bmatrix} 0 & -1 & 0 \\ 0 & 0 & 0 \\ 0 & 1 & 0 \end{bmatrix} \quad \text{up-left:}\begin{bmatrix} -1 & 0 & 0 \\ 0 & 0 & 0 \\ 0 & 0 & 1 \end{bmatrix}$$

$$\text{left:}\begin{bmatrix} 0 & 0 & 0 \\ -1 & 0 & 1 \\ 0 & 0 & 0 \end{bmatrix} \qquad\qquad \text{right:}\begin{bmatrix} 0 & 0 & 0 \\ 1 & 0 & -1 \\ 0 & 0 & 0 \end{bmatrix}$$

$$\text{down-right:}\begin{bmatrix} 1 & 0 & 0 \\ 0 & 0 & 0 \\ 0 & 0 & -1 \end{bmatrix} \quad \text{down:}\begin{bmatrix} 0 & 1 & 0 \\ 0 & 0 & 0 \\ 0 & -1 & 0 \end{bmatrix} \quad \text{down-left:}\begin{bmatrix} 1 & 0 & 0 \\ 0 & 0 & 0 \\ 0 & 0 & -1 \end{bmatrix}$$

This way we get the relative variation of the texture in that direction. But for getting interesting results when we will apply emboss with multilayer effects we must **shift that variation to the medium gray** value (0.5 or 128, depending on what format you use for storing colours). After that, applying this to every colour component and averaging them will result in a grayscale texture with height or lighting information:

| Original Texture | Emboss. Up | Emboss. Up left | Emboss Down right |

We'll see the real power of this effect when combined with other multi layer effects, like shade or multiply, but until the next chapter we'll not see them in action. Meanwhile, you can implement this effect alone and play around with it.

Grayscale

A conversion to grayscale can be made by **averaging every colour component** of every pixel: red, green and blue:
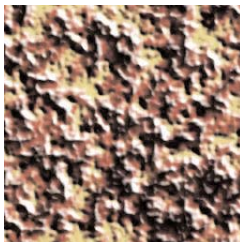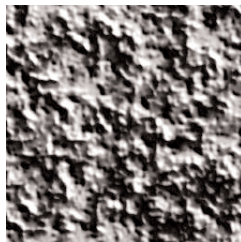
Original Texture   Grayscale

$$r'=\frac{(r+g+b)}{3}$$

$$g'=\frac{(r+g+b)}{3}$$

$$b'=\frac{(r+g+b)}{3}$$

Inverse

Inverting a texture is simply inverting every colour. That simple:

Original Texture   Inverse

$$r'=\bar{r}$$
$$g'=\bar{g}$$
$$b'=\bar{b}$$

Posterize

Posterize effects are **colour reduction** effects, minimizing the amount of colours available to be shown in the image. The easiest way is to **AND the actual colour of the texture with a proper mask**, specifically power of 2 masks to get best results. Some tricky effects can be getting by specifying non power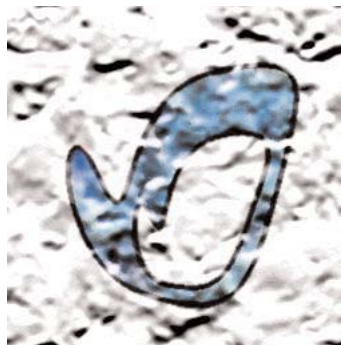 of 2 masks, and you can also experiment with them. For example, if you want to reduce the amount of colours by 8 you must AND every colour component with an 11111110b mask (be aware that you must apply it to every component, so reducing them by 2 results in a total colour reduction of 8). Successive masks will be 11111100b, 11111000b and so on:

Original Texture
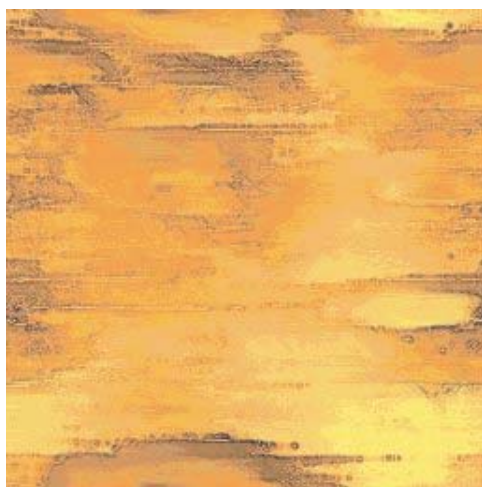
Posterize. 8 levels

Posterize. 4 levels

Posterize. 2 levels

Threshold

With a threshold we can get highlights of a texture for **post-processing** them or to obtain the **main shape of a texture**. As a single effect it is not very impressive, but like other effects already seen, its power appears when using it with multi layer effects. It's as simple as comparing the colour with a given threshold.

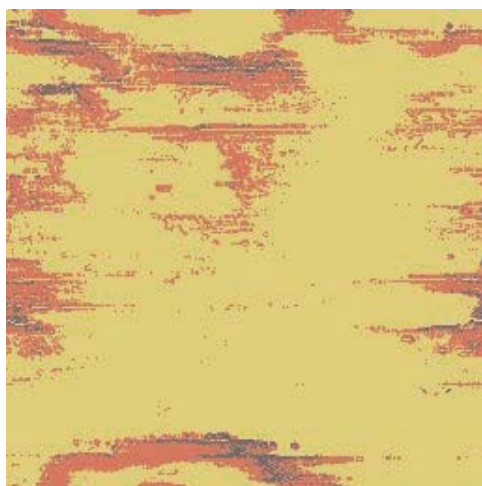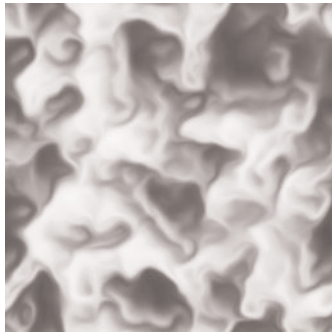Is the current colour intensity greater than the threshold? Put a full brighted pixel into the destination colour. Is the current colour intensity lower than the threshold? Put a blank on it. With grayscale textures it produces black and white textures, but with colour textures it can give rather strange results:

Original Texture   Threshold: 64   Threshold: 128
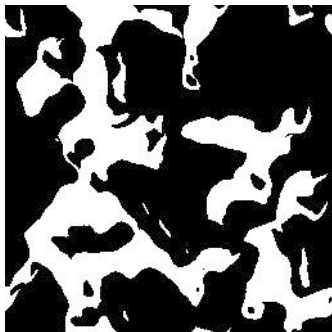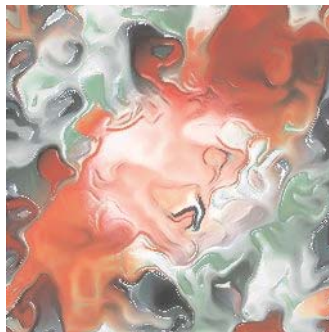
Threshold: 192   Original Colur Texture   Threshold: 128

Conclusion

Although this chapter is not intended to show deeply any effect, it should be concise enough for most of you to understand how these effects can be coded. It does not intend to be a full list of effects to be implemented on any texture generator either, but to list some useful effects that can get nice textures. Also, as I have commented through this text, a lot of other effects should be coded to get quality textures, but our texture generator is heavily based on all the effects showed here, and every single texture that illustrates this tutorial has been created with it. I think that, in spite of not being photorealistic, these textures have enough quality to be used on any 64kb intro, so these effects must not be that bad.

While waiting for the new issue, if you have any problem, any idea you would like to share, any blame, whatever, I'll be happy to talk about it at **ago@teleline.es**. See you soon.

More Info: **ago@teleline.es**

One inch more for achieving one league less

by Óscar Portela [Spock^Haiku]

Creating a 4kb intro implies facing an endless number of **constraints and difficulties** that, nevertheless, do contribute to increase the **value** of the final product, where the obstacles have been avoided for the audience's astonishment. Amongst these, perhaps the most important, and from which the greater number of collateral aspects is derived, is the **requirement of not exceeding the 4096 bytes limit** that gives the name to the category. While a first approach to the problem would be that which simply attempts to **produce a code and data as small as possible, the potential of a compressed executable**, where even more information can be introduced in the same size, is obvious..

Although some selected groups have reached the extreme of **creating their own executable compressors** or modifying any of the existing ones to obtain a better performance, the vast majority of the scene community **just employs directly** one of the efficient tools already available, such as **UPX** or **Apack**. However, in the case of the PE executables present in Windows, there are uncompressed headers in the final executable, limiting the effective space which can be used by the intro itself. The most popular solution, as *Darkblade^TZT* explained in an article published in number 27 of **Hugi**, is **packing** the PE executable uncompressed within a COM executable, responsible of dumping the intro to a file and launching it. As a COM can be fully compressed, without any other overhead than the decompressing code, the sizes achieved in this manner are notably smaller than those obtained by compressing the original file.

The problem of the code presented by Darkblade, and of many other ones which are based on it, is that the path to the file where the intro will be dumped is hardcoded, generally pointing to *C:a.exe*. If, because of the Windows policy for drive letter assignment, *C:* doesn't exist, or it's not possible to write in the device or directory, **the user will not be able to see the production without making use** of certain tricks to avoid that obstacle. At the same time, paying attention to the rules of the compos, it is frequently stated that, in case of writing any file, it **shall be created** in the temporal directory of the system. While it is true that the organization **isn't usually** very strict with respect to this point, there are other drawbacks to consider, and therefore it would be advisable to **adequate** the code employed for implementing the technique so that it uses the temporal directory.

As an example, and with the intention of easing the task for those who would like to begin a career in the creation of 4kb intros, you can find in the link below my own assembler code. Compiled results in **100 bytes** that will

> "Creating a 4Kb intro implies facing an endless number of contraints and difficulties that contribute to increase the value of the final product."

be compressed along with the rest of the intro when processing the result with the compressor. After looking in the environment for the variable corresponding to the temporal directory, the file will be created in such location or, if eventually it doesn't exist, the root directory of the actual drive will be used.

Differently from other proposals, here the intro to be packed **is included as initialized data**, that is, the particular executable is dumped to an array in assembler code, preceded by the label *data*:, and its size defined by the macro SIZE. A trivial program for performing this operation can be found also in the URL address indicated below and, with it, trivial will be as well the application of the technique.

Happy Coding!

Note: the file with the code can be found in **www.becanne.net/files/spacker.zip**

More info in: http//klss.to/spock
portela@acm.org

German demo parties

Text : **Michael [Crest] Menz**
Photos : Slengpung.com

My first article for the very first english issue of becanne. So why not writing something about german demo parties since I'm visiting demo parties for many years? :-)

My first party ever wasn't a german one, but **Assembly '93** in a school building in Kerava (you know, the party where **Future Crew** released their **'Second Reality'**). My first german party was a small one day party called **'Nexus '95'** which was in fact a real mess. You can read my party report at *crest.untergrund.net* when you want to know more. Assembly, The Gathering and The Party were well known and famous at this time and the experience with Nexus didn't forced me to visit other german parties to fast.

So, Germany still lacked a good PC party (I can't say much about Blackbox Symposium or Symposium in the mid 90s since I wasn't there). This changed in the year 1996 when the first **Mekka** was held (PC only, just one week later **Symposium '96** was held at the same location near Hamburg). The atmosphere was cool and the organizers did a great job. Also the release quality was quite ok for a first party. **One year later the organizers of Mekka and Symposium teamed up and so the multi platform party Mekka-Symposium was born.**

Always demoscene only with competent organizers and a great atmosphere. The small town of **Fallingbostel** between Hamburg and Hannover was from now on the place to be at the easter time and Mekka-Symposium was pretty fast the biggest annual demoscene only party with a maximum of about 1300 visitors. We all know great releases like **Fulcrum^Matrix**, **Heaven 7^Exceed**, the great Amiga demos by **The Black Lotus** or the incredible intro **Planet Potion^Potion**.

In 2003 Mekka-Symposium changed its name and the location due to some conflicts in the organizer team. From now on it was named **Breakpoint** and the location for the last two years was an old military depot near Bingen in south western Germany. **The number of visitors dropped a bit, but the atmosphere was extremly cool** with nonstop camp fire and all kinds of outside activities which are simply impossible in a town. And do you know any other party where you can make helicopter flights over the area? ;)

Just one party a year isn't very much, so from '97 on there was a second party: **Evoke**. This party was always held in the late summer in various towns between

Aachen and Cologne (since 2002 always in Cologne). It's a **typical cool midsize party** with about 200 visitors (2004 was bigger with more than 300 visitors), relaxed atmosphere and **good releases**. **Kolor** and **Haujobb** were winning the compos quite often.

"Mekka-Symposium was pretty fast the biggest annual demoscene only party."

For me Evoke is something special because my idea of a demoshow was born at Evoke '99. The main goal of the demoshow was always to **show some of the best PC demos and especially demos from the DOS era** which are nowadays quite hard to run for the most people. But also to show new sceners some classic stuff from the past. Nowadays my demoshow is a part of nearly all german parties and my pal **Rob** is showing **classic Amiga demos** from time to time inside my show (Breakpoint 2005 will be a good chance to see the next one with an Amiga part). Since 2003 my demoshow is also known in Poland (Symphony party). I was also invited for The Party 2002 but I wasn't that interested since this party **lost**

completly its demoscene roots and the date collided with a new regular german party after Christmas: **The Ultimate Meeting (TUM)**

In '99 TUM was held as a pretty small party with just around 35 visitors and no serious compos. Instead we watched pretty much Futurama episodes on the big screen :-). But from 2002 on it was the replacement for the dead 'The Party' with actually around 140 visitors. The **Madwizards** demo '**Planet Loop**' is actually probably the best release from all TUM parties (held in a small town near Heidelberg). Like at Breakpoint there are also compos for C64, Amiga and Consoles.

From '98 til 2001 there was also a regular party in eastern Germany called '**Dialogos**'. In '98 it was pretty small and held in some discotheque in Jena. But one year later the organizers made some massive advertisement for their party and they had very much money available for a party with a bit more than 200 visitors. The reason was that they were supported by the town as a cultural event. **The location was very cool, but the organizing could be better in that year.** In the last two years Dialogos was held in unused rooms inside a small shopping mall. **It was pretty cool and the compos were mostly held in a real cinema.** Watching demos on such a big screen is really something!

There is also an invite only party called

'**Underground Conference**' which is also the only open air demoscene party which I know. Here there aren't very much serious competitions, but many fun compos like *harddisk throwing*, *sid headbanging* or a *shitmusic compo*. **It's more a meeting of hardcore sceners than a regular party.** Watching demos under the sky in a mild summer night is really something great! This party was held in 2002 for the last time because the main organizer was busy in the last years with organizing the Breakpoint party. But it will return... In Berlin there is (not regular yet) a small review party called '**Berlin Scene Meeting**' (organized by Digisnap). Here you can mainly watch many popular demos from the past and the present.

In general I like the style of german demoparties because they are all still demoscene only with nearly no gamers and without to much commercial influence (capitalism suxx!). Currently I just miss some real party which is more near to Berlin or atleast in the northern or eastern part of Germany.

More Info:
http://crest.untergrund.net/

Image of Underground Conference 6

The Netlabels' turn

by Sergio de Prado [Sergeeo^Dust Inc.]

Argh! Again that over-used sentence: *"Demoscene isn't dead, it has just evolved"*... It has always sounded right to my ears, mainly because it adds some sense to all that hours tracking, writing music, listening to mods and watching demos. OK, if I wouldn't ever had listened to it, all that work would have the same personal value, but any moral support is always welcome, isn't it? Scene has evolved in each and every aspect of its disciplines, but this time I'm not going to mention anything about coding or drawing. Let me tackle what I want to be the main topic of this article: the evolution of scenish music communities and the growing phenomenon of netlabels.

When I began tracking, since I had no internet connection, the only ways I had to communicate to other trackers and sceners was by traditional mail or sending my mods in diskettes to a pair of well-known national mags. These mags brought cds which used to contain many mod files; a great part of the current active Spanish modscene used to send their best creations. As my mods were really sucky and awful, they were never published, forcing me to use snail mail.

In that period of time I remember there were a lot of tracking groups with flamboyant names like: Sonic Burst, Tracking Masters or Bassdrum Force**. The only important thing about being in such kind of group was putting the impressive *"Proud member of Cyber Trackers"* line in the sample text.** Nobody used to make co-ops or things like that. Of course I soon set up my own group with a guy from Barcelona.

A sunny happy day, I had a 128 kbps connection and soon discovered websites like Traxinspace. That was the time of the mod sites (a lot of them are still up and running), which were gaining ground to that old concept of group: traxinspace, modarchive, united trackers and a very long etcetera. Finally, trackers could review other people's tracks, download a huge amount of free files and even compete in top charts. But that time is gone. People are no longer keen on joining such great sites where you know almost nobody and you are just another sheep in the flock. It was the time to adopt an outer-scene concept: **the netlabel**.

Something good of netlabels is that they offer much more than a name. In my opinion their success is owed to the fact of offering a distinctive personality. They aren't just a name or a logo like in that old tracker groups I referenced upper. **Today internet labels are the highest class when talking about on-line music communities.** Partially thanks to the increasing quantity of people doing streamed music for the scene (specially tons of strange-haired afterpunks producing idmish electronica), there is a huge number of them at the moment, so when releasing an EP it wont be hard finding a place which suit your needs.

> "Musicians get frustrated when they feel in their own shoes the slowness of some coders and graphicians."

Releasing an EP... That's another curious phenomenon I'd like to comment. In the old sites, you could only release individual songs. The possibility of releasing more complex works, with various songs that netlabels have brought, involves new ways of artistic orientations for the scene musicians who have always lived between individual releases and musicdisks. Yes, I can read your mind! You are thinking *"musicdisks are way cooler and more scenish than all that crappy EPs"*. Believe me, musicians get frustrated oftenly when they feel in their own shoes the slowness of some coders and graphicians, even when sometimes becomes into an absence of movement.

Now, what I'd like to know is how labels will evolve in the demoscene habitat from a deeper point of view. I mean, what role will they have in parties? I would like to see gigs and sets organised by netlabels, featuring some of their most important/active members and thinks like that. I really enjoyed the sessions I could attend at BCN party'100 not to mention the memorable gig of Nork^Ntw + Trace^Xplsv at Euskal Encounter 12. *Qui vivra, verra!*

Planet Scene: Audio Special

What's in your mind if you think of the demo scene? What do you remember from productions like *"Crystal Dreams 2", "Rise"* or even *"Heaven 7"*? What do almost all parts of the scene have in common? I'll tell you: It's the music. The sound of demo scene. Our sound. Goa? Trance? I don't know. But I know, it's far beyond pop. Even far beyond time, sometimes.

What's in your mind if you remember the demo *"Channel 5 Sequence"*? Maybe it's the soundtrack *"Yuki Satellites"* by **Radix**. What makes *"Optic Nerve"* so great? Is it *"Radio Moscow"* by **Jesper Kyd**? *"Space Deliria"* by **Bjorn 'Dr. Awesome' Lynne**. *"Catch That Goblin"* by **Skaven**?

Crest, a German scener well known for it's demo shows, selected 177 tracks from demos, intros, diskmags, music competitions and several other ressources. That's 13 hours of well labeled and commented music, called **"Planet Scene - Audio Special"**. If you don't like pop, you will like the sound of Planet Scene. It's the soundtrack of our life. Can you hear it?

"Planet Scene - Audio Special", a CD with 177 Ogg Vorbis tracks, is available at **http://crest.untergrund.net/**

Planet Scene - Audio Special

13 hours of the finest scene music in 177 selected tracks
cover: screenshot from damage demo 'chrome'

Scene.org Awards

The 3rd Annual **Scene.org Awards** will taking place on 26th of March, 2005, at **Breakpoint** Party (Bingen, Germany). This time **the Awards ceremony will be broadcasted also to The Gathering 2005**, held at the same time as Breakpoint in Hamar, Norway.

For the second time the public can also vote on your favourite releases. To do so, since 17th of January, people could vote to this category in the website until 14th of February. **All award nominees, including the Public's Choice, will be announced on 15th of February.**

More Info:
http://awards.scene.org/

Notebook

i'm compelled with an urge to force **shy sceners** into going international. I don't know exactly why, and i don't want to waste your time with stories of my early scene days but lets just say i have this child-hood trauma that forces me into strongly believeing that any scener gone international will become a better person in the long term.

Here are the reasons why you should con-sider it: It's fun, it's hip, you can meet people who can code complex 3d engines with fake radiosity, shadows, reflection, refraction, obs-cure envmap routines but barely speak a sentence in english; musicians who been doing music better then you with a horribly defaced tracker _which has no nibbles mini-game_ !! 3d modellers who don't use the extrude function!! you can trade traditional foods and drinks with them on several inter-national demoparties, thus supporting the globally praised cultural exchange between nations. You get free city guides if you ever decide to visit their cities. You can tell your mother you have friends without actually having to bring them over to your house for approval. **It's just good and clean fun, no parental advisory needed.**

And all you have to do to get all of this and more is to simply visit a demoparty outside your country and say *"Hello! i'm xxxx, graphi-cian from yyyy, of this country"* to someone who seems to be bored sitting next to you, and they'll say something like *"Wow, they have a scene over there? Cool! I'm this-knownguy from thisknowngroup, nice to meet you."* And if you don't know the group you'll take this **amazing oportunity** to do so, and if you do already you praise and encourage their efforts in the scene. Next time you both meet you can talk about your latest produc-tions and how the evil oposite sex is shame-lessly constantly destroying all your soul and ambition in life. See how easy it is?.. **Stop beeing shy!**

We're all part of the same scene, come share your experiences with us: Join the anonymous international scene demoparty visitors guild now, we have meetings 6 times a year, special events during the summer for senior members, enumerous insider jokes which you can baffle your national scene friends with, and if you begin in 2005 you'll get a free acceptance entry at Breakpoint's *"the previously known as calodox booze exchanging program"* program. So join now and come hear how it's like to be a scener in a country without a decent demoparty, or why Amiga rules, the connection between drum and bass parties and Spectrums in Latvia, why people shout spacebar when an effect is getting boring, what's the current hip platform to develop for, *and* **why everyone claims Kewlers suck.**

If you are interested but don't know where to start, here is a short list of a few parties already scheduled with garanteed strong anonymous international scene presences:

Demoscene "only" Parties
- **Breakpoint** [march 2005, Germany]
- **Scene event** [july 2005, Denmark]
- **Boozembly** [august 2005, Finland]
- **Buenzli** [august 2005, Switzerland]
- **Evoke** [august 2005, Germany]
- **Bcn** [november 2005, Spain]
- **Tum** [december 2005, Germany]

Other Parties
- **The Gathering** [march 2005, Norway]
- **Euskal Encounter** [july 2005, Spain]
- **The Assembly** [august 2005, Finland]

News + Recent Stuff
http://www.scene.org/
http://www.pouet.net/
http://www.ojuice.net/

Other Websites
http://gfxzone.planet-d.net/
http://modulez.org/
http://www.slengpung.com/
http://reports.scenesp.org/
http://www.demoscene.tv/

Text by: **Filipe [Ps] Cruz**

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